Friday

Bonnet Rouge

By Ray Smith
Staff Writer

IT'S Just Talk is exactly what many members of the Tolley Pit thought when they learned that freshman Tom Gibbons and his band Bonnet Rouge had released an EP (Extended Play) version of two of their original songs. But they realized that it was much more than talk when they heard *It's Just Talk* aired on Drew radio WMNJ—FM. The twelve-inch single record features two of Bonnet Rouge's latest songs: "Talking in Geneva" and "Love Song."

Gibbons is in many ways the binding force of the band, acting as lyricist and bass guitarist as well as chairman of Bonnet Rouge, Inc. The five member band hails from Toms River, New Jersey, where they have received air time on two local radio stations and have played live in clubs along the Jersey shore.

The band now has over a dozen original songs, six of which have been released on their three EP's. The first EP features the songs "Modern Boy," which praises the powerful album *Boy* by the Irish band U2, and "Oriental Minds," a tribute to the Fillipino keyboard player of Bonnet Rouge, Donna Ynaya, and her family. The second EP includes "Like Krista," which is about an acquaintance of the band members, and "Innocents Abroad," which includes some of the poetry of Robert Frost.

According to Gibbons, the band's sound "has been influenced by the new Romantic movement of the early eighties as well as classical music." Each of the band members contribute his or her instrumental pieces to the framework which is designed by Gibbons. *It's Just Talk* was professionally produced at Pyramid Studios in cooperation with BMI, a musician's union. The band is searching for a producer, as well as raising capital for the purchase of a new sound system.

"Talking in Geneva" focuses on the current nuclear disarmament talks, such as the "talking in Geneva" that will take place between President Reagan and Soviet Premier Mikhail Gorbachov this November, and states "We're so close/ Yet we are worlds apart." In keeping with the theme of the EP, "Love Song" laments "This senseless war goes by/ We often wonder why/ A change in Heart and mind/ A generation blind."

Bonnet Rouge has been played almost daily on WMNJ for over a week, and copies of the EP *It's Just Talk* are available from Gibbons in the Tolley Pit. The band's live performance, called *Dancing on the Jetty* is presented in clubs on the Jersey shore on a weekly or biweekly basis.

Reactions to the song have been highly favorable from most of the small circle of Drew students who have heard Bonnet Rouge. Colleen Dube, a DJ for WMNJ, feels that "Bonnet Rouge will be successful because all of the band members are talented and actively direct all of their input and creativity into the music."

Christine Taeby, also a Drew student, commented "I was able to see them when they first started out, and even then they were a high-energy band. Since then they've added a lot of depth to their music and life to their stage performance."

Acorn Photo

Drew on airwaves

By Diana Jeffrey
Staff Writer

YOU won't find Scott Muni here. Or Meg Griffen, Scott Shannon, Carol Miller, or Jay Thomas either.

You won't hear the same five songs all day; you won't hear a screaming banshee pretending to be a deejay. You won't be forced to spend another night switching stations until your fingers bleed.

What you will hear when tuned to 88.9 FM is the college circuit's best alternative to commercial radio -- WMNJ. Specializing in progressive and innovative music, WMNJ offers the listener an option to Top 40 stations and the monotonous programming of contemporary radio.

WMNJ is headed by general managers Curt Ryan and Mike Shavel, music director J.P. Jones, and chief engineer Tom Wright. In addition, Ryan also serves as air staff director, and Shavel as technical director. The two general managers will share the position until the return of Steve Rodgers, elected to the position last year. Rodgers relinquished his position for the fall semester while he studies in Washington D.C. Although executive board members are normally elected by the entire WMNJ staff, Shavel and Ryan were temporarily elected by the executive board alone to fill in for Rodgers.

Other executive board members include News Director Rob Murdoch, Sports Director Stu Gittelman, Community Relations Director Steve Simpson, Program Director Melissa Kennedy, and Production Manager Mickey Randazzo.

Broadcasting from deep within Tolley Basement, WMNJ reaches us from a ten watt system. A much anticipated boost to 100 watts has been approved by the FCC and is expected by January 1986. This wattage increase has long been blocked by WBGO, a Newark jazz station. Fearing WMNJ's boost to 100 watts would block their frequency, WBGO has recently agreed to drop their protest if the wattage jump will prove to not interfere with their broadcasting.

According to Ryan, this past week the FCC approved a 50 watt system for WMNJ. With this increase, the station will be able to reach an audience within a fifteen mile radius of Drew. WMNJ will be able to tell if a further wattage increase will block WBGO broadcasting. Hoping the jazz station will drop its protest, Ryan explained "negociations have taken a turn for the better. A contract should be signed in which they'll (WBGO) drop their protest."

Unlike most college radio stations which only play hardcore, WMNJ plays a variety of music. Music director Jones explains "our deejays at WMNJ each have their own distinctive personalities which adds to the variety of their shows. They're entertaining, and that makes them interesting to listen to."

Aside from the progressive format, which runs Monday through Friday, 6 p.m. to midnight, WMNJ offers several different shows. Sunday begins as Alicia Gardos and Bob Oliverio charm with classical 10 a.m. to 2 p.m.; Blaney and Siegeman soothe with contemporary jazz from 4 p.m. to 6 p.m. Later that evening from 6 p.m. to 9 p.m., Bruce Astrachan rocks with heavy metal. Marc Green entertains with his unusual combo of Grateful Dead, progressive and "Philly" rock Mondays from 6 pm to 9 pm. Then there's the notorious Stu Anderson, Tuesdays from 10 a.m. to noon, whose humor we can't forget. Angela Toomer and Karen Hunter run back to back Fridays from 2 -6 p.m. with soul and R & B. But by far the most provacative show is "Flex Your Head" with Jeff Reeves and Bill Dolan Thursdays 4 - 6 p.m.

Music Director Jones is responsible for Drew's Top 15 hits chart, printed in **The Acorn** and compiled from songs most often cited on the deejays' play lists. Deejays must play three of these top tunes on every show.

Fall semester '85 is an exciting time for WMNJ. A boost to 100 watts will actually put Drew on the map of the airwaves. So keep those calls and requests coming, listeners! (They really play them, too!) Tune in nightly to 88.9 FM, WMNJ, the best alternative to commercial radio.

Latest Cure a relief

By J.P. Jones
Staff Writer

TWO weeks ago, I visited my former place of employment, a record store in East Brunswick. As I conversed with my friends, my money began to whisper its usual plea: "Buy a record." I really hate walking into a record store, knowing there's nothing I desperately want, and my money practically jumps out of my wallet, dying to be spent. One perceptive friend, understanding my plight, suggested a new release and handed me a copy of the latest album by The Cure, "The Head on the Door." I hate buying an album I don't really want, because I usually end up hating it. When I got back to school and placed the needle on the disc, I prepared myself for the worst.

Prior to this I was familiar with The Cure, and it wasn't a pleasant familiarity. Their last album, "The Top" wasn't so hot and one of their earlier albums, "Pornography," didn't come close to my personal concept of being listenable. Much to my surprise, "The Head on the Door" isn't the disappointment I expected. In fact, it's quite an excellent record, knocking off Squeeze's latest from my turntable for the first time in what seems like ages. The album is loaded with good songs, and even the not-so-hot tunes have something going for them.

It's hard to describe The Cure's sound. The lead-off track and current U.S. single, "In Between Days," is a mixture of New Order and The Smiths. Songs like "A Night Like This" and "Kyoto Song" are slightly reminiscent of Tears For Fears. But this isn't to say that The Cure is a derivative band; on the contrary. It's just that its hard to tag their sound. Lead Robert Smith is a graduate of the Quirky College of Pop Song Writers -- quirky melodies, quirky twists of words, and (especially high marks here) a quirky singing style. At times, it sounds as though someone is twisting one of his limbs as he sings. Still, it's not an annoying quality, but strong and endearing.

If you've come to equate The Cure with heavy synthesizers, forget it. "The Head on the Door" puts the guitar up front and the drums play over a light drum machine beat on only a few of the songs. My personal favorite, "Push," is an all out rocker, and something I would have never expected from The Cure. The lyrical content is filled with dream imagery, though maybe nightmare imagery is a more exact description. Somehow the scariness is off-set with sensual (and sexual) allusions, and although this is a strange dichotomy, it works well in the context of the music.

"The Head on the Door" is by far The Cure's best album, and it promises more for the future. The band will be performing at Radio City Music Hall on November 1, and, from the reviews I've read in the English music papers of The Cure's concerts, it sounds like it is a must-not-miss event. If you happen to be in a record store in the near future, and your money is talking to you, get "The Head on the Door" and discover The Cure. It will be money well spent.